

Exercise 1

Circle the correct answer for each of these questions.

a What is the time signature for four dotted-crotchet beats in a bar?

$\frac{4}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

b How many quavers are there in a bar of $\frac{6}{8}$?

2 3 4 6

c Which of these is a compound time signature?

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{2}$

d How many dotted-crotchet beats are there in a bar of $\frac{9}{8}$?

2 3 4 9

Exercise 2

Number the dotted-crotchet beats and then circle the correct time signature for each rhythm.

a  $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

Beats:

b  $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

Beats:

c  $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

Beats:

d  $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

Beats:

e  $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

Beats:

Smart tip

Each of these rhythms adds up to one dotted-crotchet beat:



Challenge!

Can you tap the rhythms in Exercise 2 while counting the beats out loud? Try repeating them over and over.

Exercise 5 Add the time signature $\frac{6}{8}$, $\frac{9}{8}$ or $\frac{12}{8}$ to each of these melodies.

Smart tip

Some of these melodies begin with upbeats. Remember to look at the complete bars to work out their time signatures

a  Berlioz

b  Field

c  Grieg

d  Mendelssohn

e  Tchaikovsky

Challenge!

Match up each of these rhythms with the correct time signature by drawing lines.

9

3

4

Exercise 6 Tick (✓) one box for each question to show which bar has been correctly rewritten one octave lower.


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Exercise 7 Tick (✓) one box for each question to show which bar has been correctly rewritten one octave higher.

a






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b






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c






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d






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☐

Theory in sound

Think of a simple melody that you can sing or play, and try performing it an octave higher or lower depending on the range of your voice or instrument. Your teacher can advise you on this.



Exercise 1 Tick (✓) or cross (X) each box to show whether notes are correct or incorrect.

A melodic minor scale, descending

a

☐ ☐

E melodic minor scale, ascending

b

☐ ☐

D melodic minor scale, descending

c

☐ ☐

E melodic minor scale, descending

d

☐ ☐

A melodic minor scale, ascending

e

☐ ☐

D melodic minor scale, ascending

f

☐ ☐

Remember!

In ascending melodic minor scales, the 6th and 7th degrees are raised by a semitone.

Challenge!

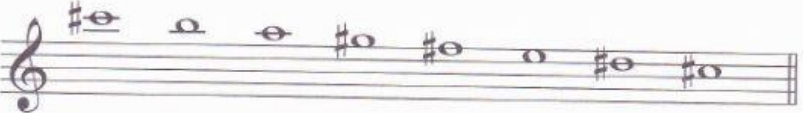
Have a go at writing out one of the melodic minor scales, ascending or descending, on the stave below.



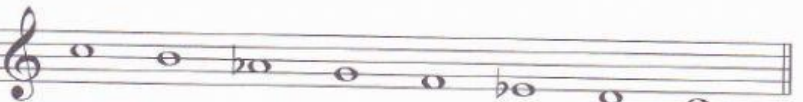
Exercise 4 Here are the minor scales of the new keys we've been exploring. Tick (✓) **one** box to show whether each scale is harmonic or melodic.

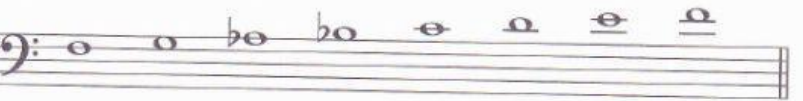
a  B harmonic minor, ascending ☐
B melodic minor, ascending ☐

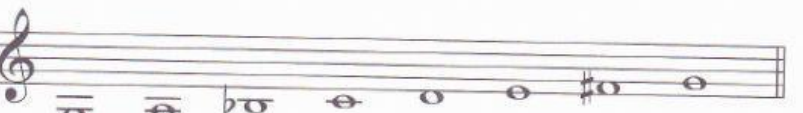
b  F# harmonic minor, ascending ☐
F# melodic minor, ascending ☐

c  C# harmonic minor, descending ☐
C# melodic minor, descending ☐

d  G harmonic minor, descending ☐
G melodic minor, descending ☐

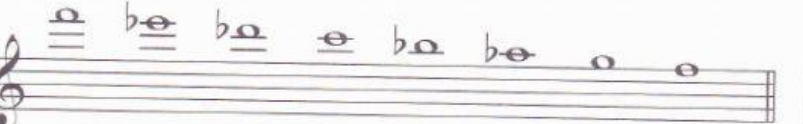
e  C harmonic minor, descending ☐
C melodic minor, descending ☐

f  F harmonic minor, ascending ☐
F melodic minor, ascending ☐

g  G harmonic minor, ascending ☐
G melodic minor, ascending ☐

h  C# harmonic minor, ascending ☐
C# melodic minor, ascending ☐

i  B harmonic minor, descending ☐
B melodic minor, descending ☐

j  F harmonic minor, descending ☐
F melodic minor, descending ☐

Exercise 5 Name the key of each of these melodies, which have been written without key signatures.

Smart tip

Notice the accidentals on the 6th and/or 7th degrees. Learning to recognise these will help when you need to identify whether a melody is major or minor (see, for example, Exercise 8, page 37).

a  Chopin

Key: minor

b  Chopin

Key: minor

c  Tchaikovsky

Key: minor

d  Scarlatti

Key: minor

e  Rachmaninoff

Key: minor

Theory in sound

It is a good skill to be able to hear the 'sound' of music in major and minor keys. Ask someone to play you some of the melodies in Exercise 5; compare how they sound to the pieces in major keys from the previous chapter (see Exercise 5, page 28).

Smart tip

The extracts in Exercise 8 may be major or minor. Remember that minor keys can include accidentals on the 6th and 7th degrees, whereas major keys do not require accidentals outside of the key signature.

Exercise 8 Circle the correct key for each of these melodies.

a  Brahms

E♭ major A♭ major C minor G minor

b  Gottschalk

F major B♭ major D minor G minor

c  Rameau

F major B♭ major D minor G minor

d  Burgmüller

C major E♭ major C minor D minor

e  Handel

F major B♭ major D minor G minor

f  Schubert

F major A♭ major C minor F minor

Smart tip

d, **e** and **f** are written **without** key signatures.

Your progress

Congratulations! You've completed all the work for Grade 3 on Keys & Scales. Turn to the Practice Exam Paper on page 53 if you'd like to try some sample exam questions.